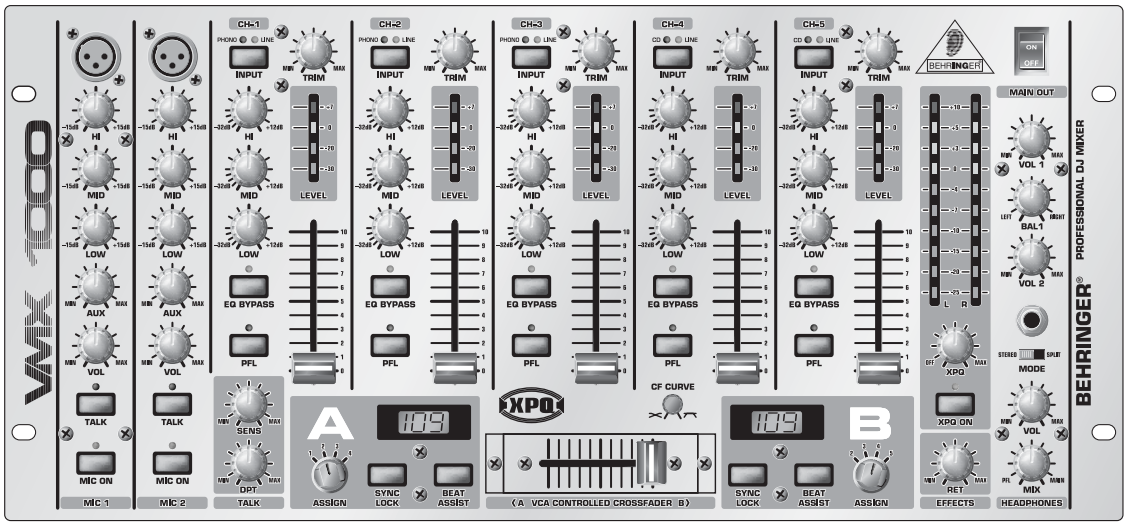
ENGLISH

PRO MIXER VMX1000

User's Manual

Version 1.0 August 2003



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BEHRINGER®
JUST LISTEN.

IMPORTANT SAFETY INSTRUCTIONS

CAUTION: To reduce the risk of electric shock, do not remove the top cover (or the rear section). No user serviceable parts inside; refer servicing to qualified personnel.

WARNING: To reduce the risk of fire or electric shock, do not expose this appliance to rain and moisture.

This symbol, wherever it appears, alerts you to the presence of uninsulated dangerous voltage inside the enclosure—voltage that may be sufficient to constitute a risk of shock.

This symbol, wherever it appears, alerts you to important operating and maintenance instructions in the accompanying literature. Please read the manual.

DETAILED SAFETY INSTRUCTIONS:

1) Read these instructions.

2) Keep these instructions.

3) Heed all warnings.

4) Follow all instructions.

5) Do not use this device near water.

6) Clean only with a dry cloth.

7) Do not block any ventilation openings. Install in accordance with the manufacturer's instructions.

8) Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.

9) Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.

10) Protect the power cord from being walked on or pinched particularly at plugs, extension cords, and the point at which they exit the unit.

11) Only use attachments/accessories specified by the manufacturer.

12) Use only with the cart, stand, tripod, bracket, or table specified by the manufacturer, or sold with the device. When a cart is used, use caution when moving the cart/ device combination to avoid injury from stumbling over it.

13) Unplug this device during lightning storms or when not used for long periods of time.

14) Refer all servicing to qualified service personnel. Servicing is required when the unit has been damaged in any way, such as power supply cord or plug is damaged, liquid has been spilled or objects have fallen into the device, the unit has been exposed to rain or moisture, does not operate normally, or has been dropped.

PRO MIXER

Professional 7-Channel Rack-Mount DJ Mixer with BPM Counter

- Professional 7-channel ultra low-noise DJ mixer with state-of-the-art phono preamps
- Intelligent dual auto-BPM counter
- Super-smooth ULTRAGLIDE faders with up to 500,000 life cycles
- Awesome XPQ stereo surround effect
- VCA-controlled crossfader for utmost reliability and smooth audio performance
- Adjustable crossfader curve for all mixing styles
- 3-band kill EQ (-32 dB) with EQ on/off switch on stereo channels, gain control and precise level meters per channel
- Monitor function with PFL/main balance control and split option
- Auto-talkover function with separate depth and sensitivity control
- Subwoofer output with adjustable x-over frequency and level control for separate bass amplification
- Balanced main and additional zone outputs
- 5 dual input stereo channels, 2 ULN microphone channels with “MIC ON” switch and effects send facility
- Dedicated FX loop for connecting external devices (sampler, effects processor etc.)
- Phono inputs on channels 1 - 3 can be switched to line level
- Gold-plated RCA sockets for excellent audio quality
- Ultra-rugged construction ensures long life, even under the most demanding conditions
- Designed in Germany. Manufactured under ISO9000 certified management system

VMX1000

FOREWORD

Dear Customer,

Welcome to the team of PRO MIXER users and thank you very much for expressing your confidence in BEHRINGER products by purchasing the VMX1000.

Writing this foreword for you gives me great pleasure, because it represents the culmination of many months of hard work delivered by our engineering team to achieve a very ambitious goal: to design an excellent DJ mixer offering remarkable functions with the maximum in flexibility and performance. The task of designing our new PRO MIXER certainly meant a great deal of responsibility which we assumed by focusing on you, the discerning user and DJ. Meeting your expectations also meant a lot of work and night shifts. But it was fun, too. Developing a product usually brings a lot of people together, and what a great feeling it is when everybody who has participated in such a project can be proud of what they've achieved.

It is our philosophy to share our enjoyment with you, because you are the most important member of the BEHRINGER team. With your highly competent suggestions for new products you've made a significant contribution to shaping our company and making it successful. In return, we guarantee you uncompromising quality (manufactured under ISO9000 certified management system) as well as excellent technical and audio properties at an extremely reasonable price. All of this will enable you to give free rein to your creativity without being hampered by budget constraints.

We are often asked how we manage to produce such high-quality devices at such unbelievably low prices. The answer is quite simple: it's you, our customers! Many satisfied customers mean large sales volumes enabling us to get better purchasing terms for components, etc. So it's only fair to pass this benefit on to you, isn't it? Because we know that your success is our success too!

I would like to thank all of those who have made the PRO MIXER VMX1000 possible. You have all made your own personal contributions, from the developers to the many other employees at this company, and to you, the BEHRINGER user.

My friends, it's been worth the effort!

Thank you very much,

Uli Behringer

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1. INTRODUCTION

By purchasing the BEHRINGER PRO MIXER VMX1000, you've gotten your hands on an awesome DJ mixer, whose rich features such as the beat counter, sends and returns as well as the additional subwoofer output let you work in completely new and creative ways. The VMX1000 can be used in professional situations, is absolutely a breeze to operate, and it gives your creativity an outlet for expression. Due to the most "in" features and technologies it puts to use, it can be optimally utilized in dance clubs and professional DJ installations.

☞ **The following user's manual is intended to familiarize you with the unit's control elements, so that you can master all the functions. After having thoroughly read the user's manual, store it at a safe place for future reference.**

1.1 Before you get started

1.1.1 Shipment

The PRO MIXER was carefully packed at the assembly plant to assure secure transport. Should the condition of the cardboard box suggest that damage may have taken place, please inspect the unit immediately and look for physical indications of damage.

☞ **Damaged units should NEVER be sent directly to us. Please inform the dealer from whom you acquired the unit immediately as well as the transportation company from which you took delivery of the unit. Otherwise, all claims for replacement/repair may be rendered invalid.**

1.1.2 Initial operation

Please make sure the unit is provided with sufficient ventilation, and never place the PRO MIXER on top of an amplifier or in the vicinity of a heater to avoid the risk of overheating.

For rack mounting, please use M6 metal nuts and bolts.

☞ **Before plugging the unit into a power socket, please make sure you have selected the correct voltage:**

The fuse compartment near the power plug socket contains three triangular markings. Two of these triangles are opposite one another. The voltage indicated adjacent to these markings is the voltage to which your unit has been set up, and can be altered by rotating the fuse compartment by 180°. **ATTENTION: This does not apply to export models that were for example manufactured only for use with 120 V!**

☞ **If you alter the unit's voltage, you must change the fuses accordingly. The correct value of the fuses needed can be found in the chapter "SPECIFICATIONS".**

☞ **Faulty fuses must be replaced with fuses of appropriate rating without exception! The correct value of the fuses needed can be found in the chapter "SPECIFICATIONS".**

Power is delivered via the cable enclosed with the unit. All required safety precautions have been adhered to.

☞ **Please make sure that the unit is grounded at all times. For your own protection, you should never tamper with the grounding of the cable or the unit itself.**

1.1.3 Warranty

Please take a few minutes and send us the completely filled out warranty card within 14 days of the date of purchase. You may also register online at www.behringer.com. The serial number needed for the registration is located on the rear of the unit. Failure to register your product may void future warranty claims (see 40).

1.2 The user's manual

This user's manual has been written in such a way to enable you an overview over the control elements of the unit and offers at the same time detailed information about possible applications. To facilitate quick lookups, control elements have been described in groups depending on their function. All control elements can easily be located using the numerated illustrations attached to this manual. Should you need detailed information about specific topics not covered in this manual, please visit our website at www.behringer.com.

WARNING!

☞ **We would like to warn you that extremely loud sound levels may damage your hearing and/or your headphones. Turn the respective output volume controls all the way to the left before turning your VMX1000 on. Be sure to keep the volume at appropriate levels at all times.**

2. CONTROL ELEMENTS

2.1 Microphone channels

[1] These are the balanced XLR connectors for dynamic microphones.

[2] Using the 3-band microphone equalizer (*HIGH, MID* and *LOW*), you can change the sound of your voice and optimally adjust it (+/-15 dB).

[3] The *AUX* control adjusts the volume of the MIC AUX send signal laid out at the rear panel MIC AUX SEND connector (see [38]).

[4] Use the *VOL* control to adjust the microphone signal volume.

Your PRO MIXER features a talk over function. It works very simply: as soon as you talk into your mike while a track is playing, the track's volume is lowered. When talking to the audience, this function is useful because it makes your voice come through over the music.

[5] Use the *TALK* key to activate the talk over function (its LED is lit).

[6] The *SENS* control changes the sensitivity of the talk over function. The lower it is set, the louder does the mike signal need to be in order to suppress the music signal.

[7] Use the *DPT* control to determine the extent to which the music signal is lowered.

[8] Use the *MIC ON* switch to activate the microphone channel. If its LED is lit, the channel is active.

2.2 Stereo channels

[9] Select the input signal for the stereo channels using the *INPUT* key. "Phono" is intended for connecting a turntable. "Line" and "CD" have to be selected for all other signal sources (e. g. CD or MD players). Unlike the first three channels, channels 4 and 5 each feature two line inputs. On the rear panel, a special feature lets you change the input sensitivity of the phono inputs of channels 1 through 3 to line level, so that you get more flexibility (see [36]).

☞ **Never connect equipment with line level signals to the highly sensitive phono inputs! The output signal level of turntables is on the order of magnitude of milivolts, while CD players and tape decks have signal levels measuring in volts. Simply put, line signals are up to 100 times stronger than those intended for phono inputs. If you're using phono inputs that can be switched into line level (see [36]), always make sure that the PHONO/LINE switch is in its correct position (switch pressed!).**

[10] The *TRIM* control is used to set the level of the input signal. The display [13] reads off the current signal level.

[11] Every input channel features a 3-band equalizer (*HIGH, MID* and *LOW*) with kill characteristic. This way, a signal can be lowered (-32 dB) much more than it can be increased (+12 dB). For example, this function is useful when you need to suppress a particular frequency range in a music track.

☞ **The overall signal level is also dependent on the EQ settings. You should first adjust the EQ before adjusting the signal level.**

[12] By using the *EQ BYPASS* key, you can deactivate the 3-band equalizer. This way, you can easily compare the processed and the unprocessed signals with one another; or, you can alternate between extreme EQ settings and the "raw" signal, creating cool effects.

[13] You can read off the level of input signals (post EQ) using the 4-digit *LEVEL* meter.

[14] Determine the channel volume using the *60-MM CHANNEL* fader.

[15] Pressing the *PFL* key routes the respective input so that it can be monitored on the headphones (corresponding LED is lit). You can also dial up several channels and listen to them simultaneously (see also chapter 2.4 "HEADPHONE section").

2.3 MAIN OUT section

[16] The *VOL 1* control is used to adjust the output volume on the MAIN 1 output (see [41]).

[17] The *VOL 2* control is used to adjust the output volume on the MAIN 2 output (see [46]).

[18] To adjust balance on the MAIN 1 output, use the *BAL 1* control.

[19] You can read off the MAIN 1 audio signal volume level on the *LEVEL METER*.

[20] The *POWER* switch powers the PRO MIXER on. You should always make sure that the POWER switch is in the "Off" position when initially connecting the unit to the mains.

☞ **Please take note: Merely switching the unit off does not mean that it is fully disconnected from the mains. When not using the unit for prolonged periods of time, please unplug the unit's power cord from the power outlet.**

☞ **Always turn the power amps on last to avoid inrush currents that can easily damage your speakers. And, to avoid sudden and unpleasant surprises for your ears, make sure there is no signal at the PRO MIXER before turning on the power amps. To be sure, slide all the faders to the bottom and switch all controls to the zero position.**

2.4 HEADPHONE section

The PFL signal is your headphone signal used to monitor music without influencing the MAIN signal (PFL = Pre Fader Listening).

[21] This is the unbalanced *PHONES* connector for your headphones. Your headphones should have a minimum impedance of 32 Ohms. For example, the BEHRINGER HPX2000 headphones are ideally suited for this purpose.

[22] If the *MODE* switch is in the "SPLIT" position, the PFL signal is on the left, and the MAIN signal is on the right. The MIX control (see [23]) has no function in this case. While in "STEREO" mode, you can alternate between MAIN and PFL signals using the MIX control.

[23] When in "STEREO" mode, use the *MIX* control to determine which signal is heard on the headphones. When MIX is in its left-most position *(PFL)*, you can only hear the headphone signal selected previously using the PFL keys of the input channels (see [15]). When MIX is in its right-most position (*MAIN*), you can only hear the MAIN audio signal. Placing the MIX control somewhere in between those two extreme positions determines the volume ratio of the two signals. If the MODE switch is in its "SPLIT" position (see [22]), the (PFL) MIX control has no function.

[24] The *VOL* control determines the volume of the headphone signal.

2.5 XPQ 3D surround function

The XPQ 3D surround function is a built-in effect that gives your music a nice finishing touch, making every performance truly memorable. By widening the stereo base, the sound comes through more alive and transparent. Using the *XPQ ON* switch [25] activates the XPQ 3D surround function (corresponding LED is lit) and the *XPQ* control [26] determines the intensity of the effect.

2.6 Effects loop

[27] Using the *RET* control, you determine the volume of the effects signal that can be brought in at the RETURN input on the rear (see [49]). To get the effects signal, you need to connect the inputs of an effects unit to the SEND outputs (see [48]) of your VMX1000. The outputs of the effects unit are then connected to the RETURN inputs of your mixer.

2.7 CROSSFADER section

[28] The *VCA CONTROLLED CROSSFADER* is used to cross fade between the selected channels (see [30]). The crossfader used in the VMX1000 is a professional 45-mm fader.

[29] Use the *CF CURVE* control to modify the control character of the crossfader between linear and logarythmic in an infinite number of steps. When in linear characteristic mode, the crossfader fades equally in each segment of its movement range; in the logarythmic characteristic mode, volume control is concentrated to the outer segment of the fader's range of motion.

[30] Use the *ASSIGN A* and *ASSIGN B* rotary switches to determine which input signals are routed to the A and B sides of the CROSSFADER. With ASSIGN A, channels 1 through 4 can be selected; with ASSIGN B, channels 2 through 5. Then, you can alternate between these two channels using the CROSSFADER (see [28]).

2.8 AUTO BPM COUNTER

The integrated auto BPM counter is an extremely useful feature. It ensures smooth transition from one track to the next. It can calculate the tempos of various tracks in BPM (beats per minute). Both BPM counter sections are identical and both show the BPM value of the two stereo channels routed to the crossfader.

The tempo of the track assigned by using the ASSIGN A or ASSIGN B keys is shown in the respective *DISPLAY* [31]. Several tempo changes in one track would produce a constant display of various BPM values and thus lead to unnecessary confusion. That's why each beat counter section has a *SYNC LOCK* button [32] that can be used during the song to limit the range of possible tempo values. This makes sense if the counter has already calculated a realistic value. You can do the same manually with the *BEAT ASSIST* button [33]. Push this button at least three times in sync with the song's tempo, and the tempo you tapped appears in the DISPLAY. The BEAT ASSIST and SYNC LOCK buttons are each equipped with a LED.

To exit SYNC LOCK or BEAT ASSIST mode, simply press the SYNC LOCK key in both channels once again.

☞ **When no signal is present (or when the signal level is too low), the BPM display shows only dashes. When the signal is present but can not be identified, the display shows 160 BPM and then shows the dashes. The beat counter then attempts to get another readout. Therefore, "160" BPM is no usable value; rather, it is simply an error message when the signal can not be analyzed.**

2.9 Connections

[34] These are the *LINE* and *CD* inputs respectively, used for connecting tape decks, CD or MD players etc. Unlike other channels, channels 4 and 5 feature two line inputs.

[35] The *PHONO* inputs for channels 1 through 3 are intended for connecting turntables. Channels 1 through 3 can be switched over to line level (see [36]).

[36] Using the *PHONO/LINE* switches, you can change the input sensitivity of the PHONO inputs on channels 1 through 3 to line level (switch pressed). This way, you can even connect a tape deck or a CD player to the PHONO inputs.

☞ **IMPORTANT: Always pay attention to the correct position of the PHONO/LINE switch when connecting a line level signal to a phono input. The switch must be in its pressed position (LINE)! Otherwise, overdriving may lead to permanent damage to the phono input.**

[37] The *GND* connectors are used for grounding turntables.

[38] The MIC AUX signal, adjustable using the AUX controls on the microphone channels (see [3]), is laid out at this *SEND* jack connector. For example, the input of an external reverb can be connected here.

[39] An external stereo effects signal can be fed back into the VMX1000 using the *RETURN L/R* jack connectors. If you connect a mono effects signal, you need to use the left RETURN L connector. The effect volume can only be adjusted on the output control of the effects unit.

[40] *SERIAL NUMBER*. Please take the time to complete and return the warranty card within 14 days of the date of purchase. Or, simply register online at www.behringer.com.

[41] The balanced *MAIN 1* XLR outputs are used for connecting a power amplifier. Use the VOL 1 control to adjust the volume (see [16]).

[42] Hitting the *MONO* key changes the stereo MAIN 1 output signal into a mono signal. Doing this makes sense when you for example use your PRO MIXER in large rooms where the speakers are placed far from each other. A stereo signal would have a disrupting effect, since the speakers each transmit a somewhat different signal. If you press MONO, an identical signal is transmitted to both MAIN 1 outputs. The BAL 1 control (see [18]) has no function here.

[43] You can connect an additional amplifier to the *SUBWOOFER* output in order to drive a passive subwoofer. If you wish to use an active subwoofer, connect it directly to this output. Either way, you get more bass power out of your music.

[44] Use the *LEVEL* control to adjust the volume of the SUBWOOFER output signal.

[45] Use the *X/O* control to adjust the upper cut-off frequency of the SUBWOOFER signal (adjustable between 30 and 200 Hz). All frequencies with values below the cut-off frequency will be reproduced.

[46] The *MAIN 2* output allows you to connect an amplifier to drive monitor speakers or to provide sound in another room/ area ("zone"). The VOL 2 control (see [17]) adjusts the MAIN OUT section.

[47] Using the *TAPE* output, you can record your music by connecting equipment such as tape decks, DAT recorders etc. Unlike the MAIN outputs, the output volume is fixed, making it necessary for you to adjust the input level on the recording device.

[48] Your PRO MIXER features an effects loop that can be used for an external effects unit or a sampler. The signal is taken at the PFL section through the *SEND* connector and fed into your external equipment. The signal laid out at the SEND connector is therefore identical to the headphone signal. Connect this output to the input of your effects unit.

[49] The signal that was processed externally is mixed into the MAIN OUT signal using the *RETURN* channel. Use the RET control to adjust the volume of the effects signal (see [27]). Connect this input to the outputs of your effects unit.

[50] This is the connector for the power cable. This is where the advantage of a sophisticated internal power supply can be seen: the pulse behaviour of each amplifying circuit is mainly determined by the voltage reserves available. Each mixing console is equipped with numerous operational amplifiers (op amps) to process line level signals. Due to limited output of their power supplies, many mixing consoles show signs of "stress" when subjected to heavy loads. But not your PRO MIXER: the sound is always clear and transparent.

[51] *FUSE HOLDER / VOLTAGE SETTING*. Before connecting the unit to the mains, ensure that the voltage setting matches your local voltage. Blown fuses should only be replaced by a fuse of the same type and rating. On some units, the fuses holder can be switched to one of two positions, i.e. 230 V and 120 V. Please note: should you desire to operate the unit outside Europe at 120 V, a higher fuse rating is required.

☞ **To disconnect power from main, pull out the main cord plug. When installing the product, ensure that the plug is easily accessible. If mounting in a rack, ensure that the mains can be easily disconnected by a plug or by an all-pole disconnect switch on or near the rack.**

3. INSTALLATION

3.1 Audio connections

For various applications, you will need a number of different cables. The following illustrations show how these cables are to be connected. Always make sure to use high-grade cables.

☞ **Be sure that installation and operation of your VMX1000 are performed only by qualified personnel. During as well as after installation, sufficient grounding of both your equipment and persons handling it must be assured. Otherwise, electrostatic discharge may lead to undesirable operation or permanent damage.**

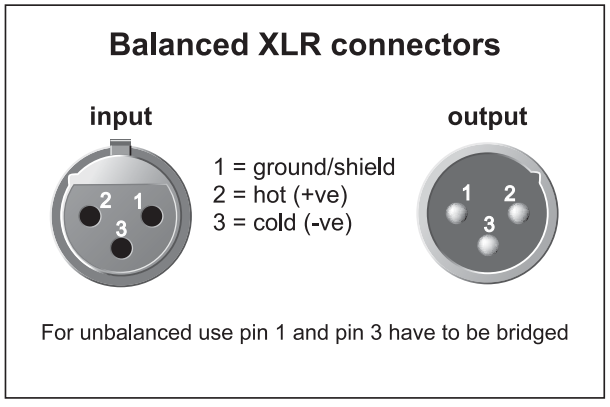

Fig. 3.1: XLR connections

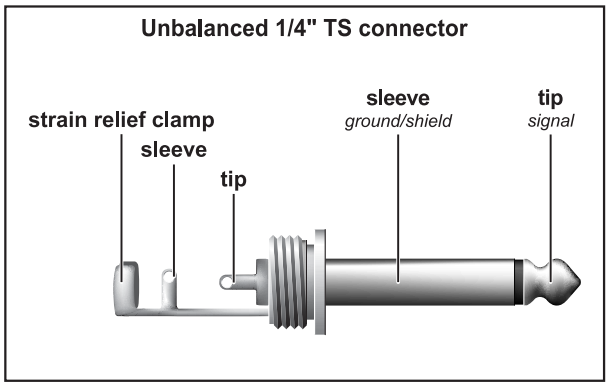

Fig. 3.2: 1/4" TS connector

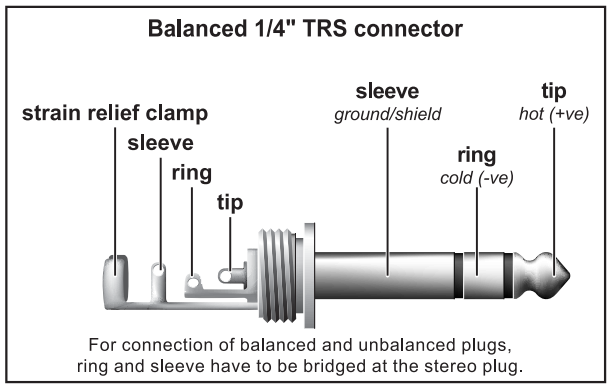

Fig. 3.3: 1/4" TRS connector

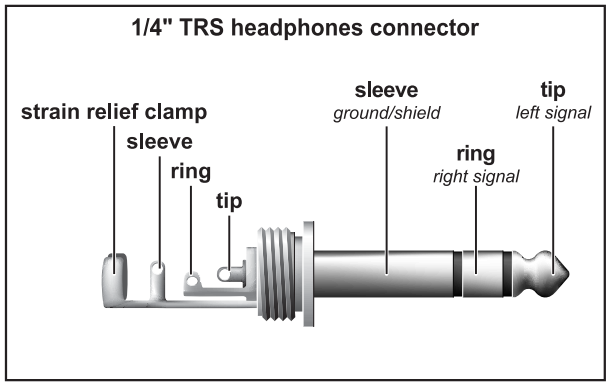

Fig. 3.4: 1/4" TRS headphone connector

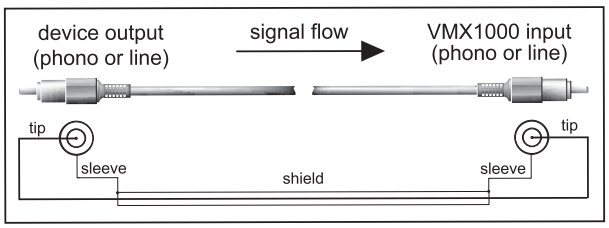

Fig. 3.5: RCA cable

4. SPECIFICATIONS

AUDIO INPUTS

Mic In	40 dB gain, XLR, electronically balanced input stage
Phono In	40 dB gain, unbalanced input
Line In	-17 to +4 dB gain, unbalanced inputs
Return	0 dB gain, unbalanced
Mic Aux Return	3 dB gain, unbalanced

AUDIO OUTPUTS

Main Out	max. 25 dBu @ 1 kHz, XLR electronically balanced
Main 2 Out	Max. 21 dBu @ 1 kHz unbalanced
Tape Out	typ. 0 dBu
Send	typ. 0 dBu
Mic Aux Send	-∞ to +6 dBu
Phones Out	max.180 mW @ 75 Ω

SUBWOOFER

Subwoofer Out	XLR, electronically balanced
X-Over	variable 30 Hz - 200 Hz
Level	-∞ to 0 dBu @ 0 dB input

EQUALIZER

Stereo Low	+12 dB/-32 dB @ 50 Hz
Stereo Mid	+12 dB/-32 dB @ 1.2 kHz
Stereo High	+12 dB/-32 dB @ 10 kHz
Mic Low	+15 dB/-15 dB @ 80 Hz
Mic Mid	+15 dB/-15 dB @ 2.5 kHz
Mic High	+15 dB/-15 dB @ 12 kHz

SYSTEM SPECIFICATIONS

Signal-to-noise ratio	> 80 dB (line)
Crosstalk	< -70 dB (line)
Distortion (THD)	< 0.05%
Frequency response	10 Hz - 65 kHz, +0/-3 dB

POWER SUPPLY

Mains voltages	USA/Canada 120 V~, 60 Hz Europe/U.K./Australia 230 V~, 50 Hz Japan 100 V~, 50 - 60 Hz General export model 120/230 V~, 50 - 60 Hz
Power consumption	22 Watt
Fuse	100 - 120 V~: **T 500 mA H** 200 - 240 V~: **T 250 mA H**
Mains connection	Standard IEC receptacle

DIMENSIONS/WEIGHT

Dimensions (H x W x D)	107 mm (4 3/16") x 483 mm (19") x 223 mm (8 3/4")
Weight	3.6 kg (7 lb. 14 oz.)

BEHRINGER makes every effort to ensure the highest standard of quality. Necessary modifications are carried out without notice. Thus, the specifications and design of the device may differ from the information given in this manual.

5. WARRANTY

§ 1 WARRANTY CARD/ONLINE REGISTRATION

To be protected by the extended warranty, the buyer must complete and return the enclosed warranty card within 14 days of the date of purchase to BEHRINGER Spezielle Studiotechnik GmbH, in accordance with the conditions stipulated in § 3. Failure to return the card in due time (date as per postmark) will void any extended warranty claims. Based on the conditions herein, the buyer may also choose to use the online registration option via the Internet (www.behringer.com or www.behringer.de).

§ 2 WARRANTY

1. BEHRINGER (BEHRINGER Spezielle Studiotechnik GmbH including all BEHRINGER subsidiaries listed on the enclosed page, except BEHRINGER Japan) warrants the mechanical and electronic components of this product to be free of defects in material and workmanship for a period of one (1) year* from the original date of purchase, in accordance with the warranty regulations described below. If the product shows any defects within the specified warranty period that are not excluded from this warranty as described under § 3 and 4, BEHRINGER shall, at its discretion, either replace or repair the product using suitable new or reconditioned parts. In the case that other parts are used which constitute an improvement, BEHRINGER may, at its discretion, charge the customer for the additional cost of these parts.

2. If the warranty claim proves to be justified, the product will be returned to the user freight prepaid.

3. Warranty claims other than those indicated above are expressly excluded.

§ 3 RETURN AUTHORIZATION NUMBER

1. To obtain warranty service, the buyer (or his authorized dealer) must call BEHRINGER (see enclosed list) during normal business hours **BEFORE** returning the product. All inquiries must be accompanied by a description of the problem. BEHRINGER will then issue a return authorization number.

2. Subsequently, the product must be returned in its original shipping carton, together with the return authorization number to the address indicated by BEHRINGER.

3. Shipments without freight prepaid will not be accepted.

§ 4 WARRANTY REGULATIONS

1. Warranty services will be furnished only if the product is accompanied by a copy of the original retail dealer's invoice. Any product deemed eligible for repair or replacement under the terms of this warranty will be repaired or replaced.

2. If the product needs to be modified or adapted in order to comply with applicable technical or safety standards on a national or local level, in any country which is not the country for which the product was originally developed and manufactured, this modification/adaptation shall not be considered a defect in materials or workmanship. The warranty does not cover any such modification/adaptation, irrespective of whether it was carried out properly or not. Under the terms of this warranty, BEHRINGER shall not be held responsible for any cost resulting from such a modification/adaptation.

3. Free inspections and maintenance/repair work are expressly excluded from this warranty, in particular, if caused by improper handling of the product by the user. This also applies to defects caused by normal wear and tear, in particular, of faders, crossfaders, potentiometers, keys/buttons, tubes and similar parts.

4. Damages/defects caused by the following conditions are not covered by this warranty:

- ▲ improper handling, neglect or failure to operate the unit in compliance with the instructions given in BEHRINGER user or service manuals.
- ▲ connection or operation of the unit in any way that does not comply with the technical or safety regulations applicable in the country where the product is used.
- ▲ damages/defects caused by force majeure or any other condition that is beyond the control of BEHRINGER.

5. Any repair or opening of the unit carried out by unauthorized personnel (user included) will void the warranty.

6. If an inspection of the product by BEHRINGER shows that the defect in question is not covered by the warranty, the inspection costs are payable by the customer.

7. Products which do not meet the terms of this warranty will be repaired exclusively at the buyer's expense. BEHRINGER will inform the buyer of any such circumstance. If the buyer fails to submit a written repair order within 6 weeks after notification, BEHRINGER will return the unit C.O.D. with a separate invoice for freight and packing. Such costs will also be invoiced separately when the buyer has sent in a written repair order.

§ 5 WARRANTY TRANSFERABILITY

This warranty is extended exclusively to the original buyer (customer of retail dealer) and is not transferable to anyone who may subsequently purchase this product. No other person (retail dealer, etc.) shall be entitled to give any warranty promise on behalf of BEHRINGER.

§ 6 CLAIM FOR DAMAGES

Failure of BEHRINGER to provide proper warranty service shall not entitle the buyer to claim (consequential) damages. In no event shall the liability of BEHRINGER exceed the invoiced value of the product.

§ 7 OTHER WARRANTY RIGHTS AND NATIONAL LAW

1. This warranty does not exclude or limit the buyer's statutory rights provided by national law, in particular, any such rights against the seller that arise from a legally effective purchase contract.

2. The warranty regulations mentioned herein are applicable unless they constitute an infringement of national warranty law.

* Customers in the European Union please contact BEHRINGER Germany Support for further details.

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BEHRINGER Spezielle Studiotechnik GmbH, Hanns-Martin-Schleyer-Str. 36-38, 47877 Willich-Münchheide II, Germany
Tel. +49 2154 9206 0, Fax +49 2154 9206 4903